Such an architect would look upon his model as a germ from which he must develope a style of church architecture for himself. He would find full scope for his powers of combination and invention, and so far from slavishly copying would produce works in every true sense of the word original,—works that would have each its distinct and separate emotion and sentiment, and exhibit effects hitherto unknown. I have before suggested that the ecclesiastical architect need not confine his imagination within the simple oblong of the Greek: now, in departing from this, the genius of Roman design would render him aid, and he might emulate the grand dispositions and striking compositions that embellished the Eternal City, among which circular and polygonal plans were not uncommon. He need not fear modification of his plans, such as a slight indication of the cross, Greek or Latin, nor forbid the dome to assert its sublimity above: the latter feature does not contravene this style of decoration, but might be employed with greater simplicity and purity, and with more complete unity with the rest of the edifice than it has yet been; and by the omission of the surmounting lantern of modern times admitting a broad and charming distribution of light from the summit into the interior, yield that peculiar beauty for which the form is so preeminently calculated.

Finally, he would not tie himself down to fixed rules, and be bound to one model or proportion for the order he adopted as settled, or attempted to be settled, by Vignola and other Italian system-makers, who, instead of considering how many different entire examples of beautiful and perfect orders might be adduced from extant works of the ancients, endeavoured to tie down their contemporaries to one invariable form and proportion for each, and leave to posterity a stereotype edition of the antique architecture. Both Greeks and Romans gave great diversity of character to the orders they originated. The architect of sound judgment and imaginative power would not only avail himself of every variety they have bequeathed, but, by treating the antique ordonnance in a free, independent, and artistic spirit, and studying every further shade of expression, increase their amount.

So produced, the Christian temple would be neither Greek nor Roman, nor Greco-Roman; for, besides being enriched with the arch and the dome, and all gifts of modern and ancient invention and discovery, it would be revivified from higher sources of inspiration,—by new importations from the vast gallery of nature, and from the stores of sacred history and allegory. It might, indeed, be any one of these—Greek, Roman, or both—and yet not be architecture at all, for column and peristyle do not constitute architecture. They are results, not causes, and, like other results, are capable of being used in disconnection with their causes. The true architect, therefore, would not begin his design by borrowing the Greek peristyle, but would work from within towards it, and "adorn nature with a new thing." He would penetrate the spirit of Greek design, attain to the same region of thought from which it flowed, and conceive and operate from thence, and so inform his productions with the sacred fire of art. The work of his hand would be from a spiritual apprehension of his type, i.e. he would recast it in the mould of ideality, and petrify into steadfast form the inward faculty divine, that faculty which, in its working, renders its material forms translucent with the glory of their higher meaning. Reproductions of the Greek temple we have in abundance, but the Greek temple, repassed through the alembic of genius, is yet to be made manifest.

SAMUEL HUGGINS.

SUBMARINE TELEGRAPHS.—We fear the contemplated telegraphic communication between Holyhead and Howth will prove a signal failure—the defective parts of the line appearing to be out of the reach of the promoters. When we ventured on a caution against haste and incomplete work for such undertakings, the mischief was done.

LETTERS TO A LADY,

EMBODYING

A Popular Sketch of the History of Architecture,

AND THE CHARACTERISTICS OF

THE VARIOUS STYLES WHICH HAVE PREVAILED.*

My dear Sorillah:

THE SAXON reigned in England when we last talked together: ALFRED, the great and good, encouraged learning, and sought to foster the arts. Let us look at a coming change.

In the eighth and ninth centuries the coasts of France, Germany, and Britain were ravaged by predatory hands of pirates from the north, known generally as the *Northmen*, or Normans. So dreaded were these barbarians, that a prayer for protection from them was added to the liturgy,—"From the fury of the Northmen, good Lord, deliver us!" The kings of France bought peace by ceding to them the fertile province of Neustria, afterwards called *Normandy*. In 1066, these same barbarians (then considerably advanced in civilisation), with one WILLIAM at their head, invaded and obtained possession of England. No sooner were they fully established here, than the Norman clergy proceeded to rebuild, in a more magnificent manner, the cathedrals, churches, and monasteries, with which the land was covered. The accounts which have been handed down of the rage for building in the twelfth century, are almost past belief: dispensations were granted by the pope to those who assisted in the erection of particular edifices: money flowed in from all quarters; and the whole land, it has been said, became one large mason's yard. Besides religious edifices, the kingdom was covered with castles: in the reign of king Stephen alone, a period of nineteen years, it is asserted that no less than 1,100 strongholds were erected. The buildings erected within 150 years after the Conquest must always excite wonder.

The architecture we call Norman, and which is the English version of what is elsewhere called Romanesque, is massive, and, in the earlier examples, plain. The arches are semi-circular, the windows small. The walls being very thick, buttresses were scarcely needed, and, when used, projected but slightly. The chevron, or zigzag, is the most characteristic moulding of the style, such as you see indicated on the interlaced arches in Fig. 23. The

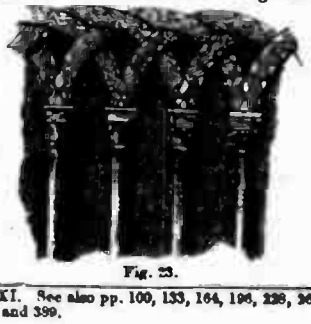

Fig. 23.

chapel in the White Tower is the best example in the metropolis, but this is at present inaccessible, being filled with records. When the new Record Office is completed, we may hope to be able to see the ancient structure. The interior of the church of St. Bartholomew the Great, in Smithfield, will afford you an interesting illustration of Norman work, and if you look into the story of the edifice previously, you will find a visit to it full of pleasure. The nave of Gloucester Cathedral, the transept of Winchester Cathedral, Southwell Minster, Romsey Abbey Church, parts of Rochester Cathedral, and scores of other structures scattered over England are of this period. When you next visit Brighton, that pleasant piece of London by the side of the sea, go to Shoreham, and you will find the church there a very good specimen of the Norman style; in plan a cross with square massive tower at the intersection of the nave and transept, semi-circular arches, zig-zag mouldings, and flat buttresses. In many cases these grand old buildings, constructed of stone, solid, truthful, and durable, are the nucleus round which the village or the town has grown, and which in some cases alone keeps it together. Fig. 24 represents the entrance to the Chapter House, at Bristol, an interesting piece of Norman work of rather a late period. This Chapter-House is one of the most perfect apartments of the Norman period remaining in this country. It is approached from a vestibule, or porch, of the same period, remarkable for its simplicity and beauty. The Chapter House in early documents is sometimes called the *Capitulum*, and the *Domus Capitularis*. The vestibule before us may be considered an example of what Ducange calls the *Antecapitulum*.

The round towers of Suffolk and Norfolk, which are peculiar, and have been the subject of many disquisitions, are without doubt of the Norman period.

In the 12th century a general change was made in architecture by the introduction of the Pointed Style, called Gothic. Greater lightness was introduced: the massive cylindrical column was divided into numerous shafts, and continued up the whole height of the building till it lost itself in the branching tracery of the vaultings. The arches were made pointed. Walls were made thinner, and projecting buttresses were applied externally to receive the thrust of the roof. The tendency of all the lines became vertical instead of horizontal. The round part of the Temple Church, London, dedicated in 1185, by Heraclius, patriarch of Jerusalem, shows a mixture of semi-circular and pointed arches, a state of transition.

An earlier specimen of this transition period is the church of the Hospital of St. Cross,

* No. XI. See also pp. 100, 133, 164, 196, 228, 260, 292, 324, 356, and 389.

For more information on PDF Compression and OCR visit ThePaperlessOffice.org